EMMANUEL MUSIC

CHAMBER MUSIC FESTIVAL

Folktales & Myths

October 23 & 24, 2021
Emmanuel Church
“Sarabande” from *Cello Suite No. 1* in G Major, BWV 1007

J.S. Bach
(1685-1750)

Joshua Gordon, cello

*Four Folk Songs*

for Piano Trio

Gabriela Lena Frank
(b. 1972)

Heidi Braun-Hill, violin
Joshua Gordon, cello
Leslie Amper, piano

“*Vendedora Cholita*”, mvt 2 from *Suite Mestiza*

for solo violin

Heidi Braun-Hill, violin

*SALT, a saga*

for soprano, mezzo-soprano, tenor, bass, violin, cello and piano

commissioned by the Harvard Musical Association in honor of Emmanuel Music’s 50th Anniversary

Julian Grant
(b. 1960)

Sarah Moyer, soprano & stage direction
Krista River, mezzo-soprano
Charles Blandy, tenor
Will Prapestis, baritone
Heidi Braun-Hill, violin
Joshua Gordon, cello
Leslie Amper, piano
Ryan Turner, conductor

This concert is made possible through the generosity of Kate & Tom Kush.

Steinway piano provided by M. Steinert & Sons
CONCERT II
AT THE CROSSROADS

This concert is dedicated to Pat Krol in honor of her Herculean tenure as Executive Director.

Crossroads

Twilight
Primavera
Crossroads

Kendra Colton, soprano
Peggy Pearson, oboe
Heidi Braun-Hill, violin
Rose Drucker, violin
Joan Ellersick, viola
Sarah Freiberg, cello
Randall Zigler, bass

Supertitles by Allison Voth.

This project is funded in part by grants from the Massachusetts Cultural Council and the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administrated by the Mayor’s Office of Arts, Tourism, and Special Events.
CONCERT II
AT THE CROSSROADS (CONT.)

This concert is dedicated to Pat Krol in honor of her Herculean tenure as Executive Director.

Laßt uns sorgen, laßt uns wachen, BWV 213
(Hercules at the Crossroads)

Chorus
Recitative (Hercules)
Aria (Pleasure)
Recitative (Pleasure, Virtue)
Aria (Hercules, Echo)
Recitative (Virtue)
Aria (Virtue)
Recitative (Virtue)
Aria (Hercules)
Recitative (Hercules, Virtue)
Duet (Hercules, Virtue)
Recitative (Mercury)
Chorus

Susan Consoli, soprano
Carrie Cheron, alto
Jonas Budris, tenor
Dana Whiteside, baritone

Rose Drucker, violin
Heidi Braun-Hill, violin & viola
Joan Ellersick, viola
Sarah Freiberg, cello
Randall Zigler, bass
Ian Watson, harpsichord
Peggy Pearson, oboe & oboe d'amore
Jennifer Slowik, oboe
Whitacre Hill, horn
Michael Bellofatto, horn

Dear friends,

Welcome to the opening of our Chamber Music Festival! On behalf of the ensemble, the artistic staff and the Board of Directors we wish to share our deep gratitude for the ways in which you have supported Emmanuel Music over the years and especially in the last several months. Your care and continued presence for musical offerings - whether live or via digital access - has meant so much to us and inspires us.

Greco-Roman mythology provides us with two enduring stories about Hercules. The first revolves around a literal and metaphorical crossroads, at which two captivating though very different women compel a coming-of-age decision about the best path to glory: either a life of easy delights or one dominated by service to others. The second is when King Eurystheus gives Hercules the task to complete twelve labors. These famous tasks were almost impossible to achieve, asking for great strength of character and struggle. Hercules completed all of them, and thus the phrase ‘Herculean task’ came into usage.

Our Sunday afternoon concert is performed in honor of Pat Krol’s numerous (way more than twelve!) Herculean tasks of service to the entire community of Emmanuel Music and cultural life of Boston. We are eternally grateful for your care, grace, and unflappable commitment.

Under Pat’s steadfast guidance Emmanuel Music has achieved some of its greatest accomplishments of the last several years. Highlights include the artistic successes like our debut performance at Tanglewood of John Harbison’s The Great Gatsby, the exciting partnership with Urbanity Dance in offerings of Bach’s Phoebus and Pan and Kurt Weill’s The Seven Deadly Sins and the production of performances at Boston Conservatory (Stephen Sondheim’s A Little Night Music) and Sanders Theatre (Stravinsky’s Oedipus Rex). Pat has also been at the helm of the organizations’ growth and enhancement ensuring that we maintain financial health while also prioritizing the care for our ensemble members, pastoral cultivation of donors and supporters, very able leadership of staff and the fostering of key external partnerships as well as the completion of a new Strategic Plan coinciding with the completion of our 50th Season. Through Pat’s stewardship, Emmanuel Music has the honor of being an invitee to the prestigious BachFest Leipzig in Summer 2024 during which we will perform a major concert in the locale where Bach composed and premiered some of his greatest works. Quite simply we would not be the organization we are today without her sense of care, commitment and faithful leadership.

Thank you for joining us today as we celebrate Pat and show our deep appreciation for the many gifts she shared with Emmanuel Music.

Sincerely,

Ryan Turner
Artistic Director

Dana Whiteside
President
Appreciating Pat Krol, Now and Into the Future

For those of us who have had the privilege to share her journey, we know how much Pat cares about our music-making, our musicians, our audience members, and our community. Over fifteen years, Pat’s love for Emmanuel Music has seemingly been expressed through every detail of her responsibilities as Executive Director.

Pat’s daily work, often far away from the limelight, was incredibly diverse: From advance planning and strategizing leading to our invitation to perform at BachFest Leipzig, to the hiring, training, and managing of administrative staff, to regular trips to Santander Bank, to hand-delivering homemade brownies to solidify a lasting relationship with a key supporter. Do you need further examples of her daily work? Managing our volunteers and interns, strengthening our relationship with Emmanuel Church, driving a rental van full of Bach Institute participants to retirement community performances, securing Paycheck Protection Program funds from the federal government, ensuring that every person who walked through the church doors was made to feel welcome, feeding staff morale through Pizza Fridays and holiday luncheons at Maggiano’s, supporting Community Connections activities at the Perkins School for the Blind and Boston Latin Academy, brewing the daily coffee, hiring security (or acting as security!), delivering Dunkin munchkins to appreciative musicians at Saturday morning cantata rehearsals, and even constructing a Covid-proof Plexiglass oboe enclosure.

While Pat is retiring, the daily work of caring for Emmanuel Music continues. We hope that you will consider a contribution to help us establish the Pat Krol Fund in honor of her extraordinary dedication to making Emmanuel Music what it is today. This special fund will support those activities that, while they may take place behind the scenes with little fanfare, are essential to making our organization successful.

Thank you, Pat, for everything you have done for Emmanuel Music.
Pat Krol Fund

We invite you to make a gift to the Pat Krol Fund, a special fund that honors her legacy at Emmanuel Music. We are grateful to the following donors, who made contributions to help us establish the fund (including pledges received through October 14).

Anonymous (1)
Gail & Darryl Abbey
Joyce Anagnos
Hanna & Jim Bartlett
Beryl Benacerraf & Peter Libby
Joe Borgia
Betsy & Frank Bunn
Mary Chitty
John & Cindy Coldren
Wendy Covell
Susan & Bruce Creditor
Pamela & Belden Daniels
Susan DeLong
Jaclyn Dentino & Michael Barros
Mary-Catherine Deibel & Reid
Fleming
Michael Dosmann
Suzanne Dworsky
Joan Ellersick & Tom Berryman
Jean Farrington
Galen Gilbert
Bob Greiner
Ann Higgins
Sylverlyn & Charles Hill
Deborah Hoover & Malcolm McPherson
Beth Houston & Karl Gerds
John Hsia
Ann Johnson
Brett Johnson & David McSweeney
Lois & Butler Lampson
Sara Lawrence-Lightfoot
David Lias
Bowers-Liu Family Fund
Cynthia Livingston & Richard Shader
Raymond Longa
Constance Kane
Maria & Wes Kussmaul
Barbara Martin
Paula Morse
Martha & George Mutrie
Kevin Neel
Henry Paulus
Nancy Peabody
Kitty & Tony Pell
Dianne Pettipaw
Lia & William Poorvu
Dwight Porter
Pauline Ratta
Gloria Raymond & John Ehrlich
Jill & David Silverstein
Mary Stokey
Toni & Bob Strassler
Susan Swan
Ann Teixeira
Ute & Roy Tellini
Grenville Thoron
Ryan Turner & Susan Consoli
Tom Vignieri
Susan Werbe
Katherine Winter
Lena & John Wong
Carol Woodworth
Susan Davenny & Yehudi Wyner

Thank you for notifying us of any accidental errors or omissions.
Emmanuel Music joyfully celebrates the music from Bach's first Christmas in Leipzig.

December 19, 2021 at 3 PM
Emmanuel Church | 15 Newbury Street Boston, MA 02116

Christmas in Leipzig

A perennial favorite, Bach's Magnificat is paired with the rarely performed Cantata, BWV 63. Bach brings to life the humble mystery and joy of the season, juxtaposing music both virtuosically dazzling and inwardly poignant.

EMMANUEL MUSIC

Tickets available at emmanuelmusic.org
Saturday, October 23, 2021, 8:00 pm
FOLKTALES & FOLKSONGS

J. S. Bach: “Sarabande” from Cello Suite No. 1 in G Major, BWV 1007

When I first heard Gabriela Lena Frank’s stunning Four Folk Songs for Piano Trio in 2014, I was struck by the brief cello solo in the third movement that possessed for me strong echoes of the Sarabande from Bach’s first cello suite. -Ryan Turner

Gabriela Lena Frank: Four Folk Songs for Piano Trio (2012)

Four Folk Songs for violin, cello and piano loosely draws inspiration from the melodic motifs and rhythms of my mother’s homeland, Perú. As an American-born Latina, so much of my understanding of this small yet culturally rich Andean nation has been necessarily fashioned from within my private imagination from the time I was a young child. Frequent trips to Perú in my adulthood, always done with my mother, leave me with a sense of belonging to something larger than myself as I connect private musings with the actual existing reality.

Seeing the Maria Angola church in its highland setting after reading myths about it, for instance, makes Perú’s connection to colonial Spain that much more real; and this provided the inspiration for the first movement of Four Folk Songs: “Canto para La Maria Angola” (Song for the Maria Angola). The universality of children playing in the streets, albeit with Peruvian toys such as wooden llamas and shakers, is portrayed in the second movement, “Children’s Dance.” The third movement, “Serenata,” is inspired by the ubiquitous guitar/charango-vocalist duo one sees in most pubs and eating houses; and the last movement harkens to Perú’s pre-Inca past in imagining the sounds of an isolated, warlike yet artistically creative culture, “Chavin de Huantar.”

-Gabriela Lena Frank


Inspired by the mixed-race cultures of Andean South America, Suite Mestiza for Solo Violin draws directly on sights and sounds from trips to Perú taken with my mother as traveling companion. As joint personal journeys of remembrance and identity (my mother as a Peruvian-born Chinese-Indian-Spanish “costeña” or coastal native who would emigrate to the States upon marrying my father; and me as the American-born Latina), experiences that might be deemed rather ordinary instead have a miraculous cast for us. Some of these are portrayed in the following movements of this violin suite composed for my friend and colleague, Movses Pogossian, a musician of infinite skill and humanity. -Gabriela Lena Frank
PROGRAM NOTES

The second movement, “Vendedora Cholita” (Little Indian Seller Woman) is a musical portrait of the teasing yet poignant voice of an Indian seller-woman at an outdoor and bustling mountain market. The whimsy and frenetic nature of this movement seemed like the perfect bridge to the rambunctiousness of Julian Grant’s Salt! -Ryan Turner

Julian Grant: SALT for 4 voices and Piano Trio (2020)
Commissioned in 2020 by the Harvard Musical Association in honor of the 50th anniversary of Emmanuel Music.

The Reverend Pamela Werntz, rector of Emmanuel Church, often extols the virtues of salt as valued in biblical times. “Salt was used as currency – salt and salary come from the same root. Salt possesses healing, preservative, seasoning and cleansing or purifying qualities. Salt was considered to be a portent against evil forces. People still throw salt over their left shoulder to keep the devil at bay. Salt was a sign of permanence – eating salt with someone in Biblical times meant you were bound to them in loyalty – in a covenant of friendship. Salt thrown into a kiln when pots are being fired will change and beautify the surfaces of the vessels in ways that are unpredictable and can’t be completely controlled.”

SALT, based on a Russian folk tale, is either a vocal chamber work disguised as a short opera, or a short opera disguised as a vocal chamber work. The singers narrate the story and assume various characters throughout. The composer writes:

“SALT was collected by Alexandr Afanas’ev (1826-71) who is Russia’s equivalent to the Brothers Grimm. I have changed the tale slightly, transforming the ne’er-do-well son into a daughter, which gives the story – which also involves a king who won’t eat, a crew of schoolboys, a spoilt princess, a rampaging giant and treacherous siblings – more of a 21st century vibe.”

Sunday, October 24, 2021, 3:00 pm
AT THE CROSSROADS

John Harbison: Crossroads for Soprano, Oboe and String Quintet (2013)

Crossroads for soprano, oboe, and strings was co-commissioned by the following organizations and ensembles: Apple Hill Center for Chamber Music, La Jolla Music Society for SummerFest, and Saint Paul Chamber Orchestra, with additional support from Atlanta Chamber Players, Blair School of Music-Vanderbilt University, Chamber Music Amarillo/Harrington String Quartet/Amy Goeser Kolb, Chamber Music Northwest, Chesapeake Chamber Music, Network for New Music, Oberlin Conservatory, Orchestra of St. Luke’s, San Francisco Symphony, Serenata of Santa Fe, Texas Tech University School of Music, and Winsor Music.
This piece represents my third musical encounter with Louise Glück’s poetry. In my Symphony No. 5 (performed by Emmanuel Music in 2017), her poem “Relic” offers a kind of rejoinder, a Euridice counterforce to Czeslaw Milosz’ retelling of the Orpheus story. In The Seven Ages, six of the poems are chosen to follow that book’s hidden narrative. The shape of her lines and the emotional regions they inhabit forced me to find some new musical solutions, and left a lot of questions about how to do this unanswered.

When Glück published A Village Life in 2009, I noticed a new direction: the book seemed to originate in a community, in which isolation was both ameliorated and more deeply experienced, something like what I register in Leopardi’s poems. I wanted to engage with these poems partly to add voice to this new direction, to affirm it, and to find whatever new compositional skills it required.

In Crossroads, each of the three settings is preceded by the same Refrain, which I took to be a location, the community norm, from which the music can depart.

I am grateful to the oboist Peggy Pearson for initiating the co-commissioning process, and to the many participants for their support.

-John Harbison

J. S. Bach, Laßt uns sorgen, laßt uns wachen (Hercules auf dem Scheideweg), BWV 213

The iconic strongman Hercules earned his place in the pantheon not through conquests but rather for his wisdom and honor. One of the most enduring stories about Hercules revolves around a literal and metaphorical crossroads, at which two captivating though very different women compel a coming-of-age decision about the best path to glory: either a life of easy delights or one dominated by service to others. Hercules’ choice obliged all to embrace—publicly, at least—duty over pleasure.

The secular cantata Lasst uns sorgen, lasst uns wachen, BWV 213, is part of a whole series of homage cantatas Bach composed for the electoral–Saxon ruling house. Bach’s homage cantatas were not performed at court in Dresden, nor even necessarily in the presence of one of the court’s representatives, but publicly in Zimmerman’s Coffee House in Leipzig. Bach rehearsed regularly here with the Collegium Musicum, a student group whose direction he had assumed in 1729. On September 5th, 1733, in the garden of Zimmerman’s Coffee House, a performance of the festival music for the eleventh birthday of Prince Friedrich Christian took place. The cantata, BWV 213, which the poet Christian Friedrich Henrici, known as Picander, had given the title Hercules at the Crossroads, invited a salutary reminder to the young prince of his destiny: to succeed his father Friedrich Augustus II, Elector of Saxony and King of Poland, while following the example of Hercules by embracing virtue over vice.
the prince was heir to the throne, a relationship that eventually led to Bach’s receiving the title of court composer. Over a fifteen-year period beginning in 1727, he composed a number of works for the Elector and his family. Only months before the present cantata, he dedicated the Kyrie and Gloria of his Mass in B minor to the Elector.

Subtitled ‘Dramma per musica’, the cantata does in fact take on dramatic qualities related to the opera seria as it presents the efforts of Virtue and Vice, in tension-filled dialogue, to claim the young hero for themselves. Matthew Dirst describes the arc of the cantata:

The opening chorus is addressed not to Friedrich Christian but rather to his subjects, who are encouraged with lilting grandeur to honor and support him. Hercules then takes the stage, and he has questions. With Picanter’s help, Hercules’ quest for glory proceeds here as a dialectic, with the noble hero requesting advice from both Pleasure (Wollust) and Virtue (Tugend). Pleasure’s bewitching initial aria encourages Hercules to leave his worldly cares for the sensual world of dreams, made palpable in a luxurious accompaniment for full strings. A brief argument with Virtue ensues, after which Hercules sings a tuneful soliloquy to Echo, the famous nymph whose cruel fate left her unable to say anything except the last words spoken to her. Virtue’s turn comes next, in an aria whose breathless text Bach illustrates masterfully in a busy fugal texture including obbligato oboe and violin solos. Hercules, who needs no further convincing, rejects Pleasure in the following aria, with the help of a forthright unison violin line. He and Virtue then embrace one another in a duet that celebrates brotherly love with disarming tenderness; their entwined voices are joined by a mellifluous pair of violas, to irresistible effect. Entering last is Mercury, the god of tradesmen and therefore near and dear to the citizens of Leipzig, who in a closing accompagnato connects the dots by reminding us about the young Saxon prince’s journey. Mercury then leads the muses in a final choral gavotte that showers good wishes on the virtuous Crown Prince and his grateful people.

Except for the final movement and the recitatives, Bach repurposed the rest of Hercules at the Crossroads in the 5th cantata of his 1734 Christmas Oratorio. It is in this last incarnation that much of the music is most familiar today. -Ryan Turner
Emmanuel Music, founded in 1970 by Craig Smith, has served as the ensemble-in-residence for Boston’s Emmanuel Church for fifty years. The two organizations maintain a close, symbiotic relationship that is crucial to each entity’s individual success. The primary activity of the ensemble is the weekly presentation of the sacred cantatas of J.S. Bach in the liturgical context for which they were written. In addition, the Ensemble presents a series of evening concerts which include oratorio and operatic works, large ensemble works, and chamber music. Emmanuel Music has released recordings of works by Bach and Schütz, and has collaborated with Mark Morris and Peter Sellars on operatic works by Mozart.

For the past twelve seasons, the Ensemble has been under the artistic leadership of Ryan Turner who has overseen the expansion of the group’s performance activities to include “Late Night at Emmanuel” as well as performances of works by John Harbison (principal guest conductor), Benjamin Britten, and Kurt Weill in venues such as NEC’s Jordan Hall, Rockport’s Shalin Liu Performance Center, and Harvard University’s Sanders Theater. Also, over the past ten years, Emmanuel Music has offered an annual Bach Institute for emerging professional musicians to work intensively with members of its ensemble.

The desire to be part of Emmanuel Music, either as a musician or as one who witnesses the results of the Ensemble’s hard work, has held true over the years. The sense of pride in belonging permeates through to the current day with Artistic Director Ryan Turner, now in his twelfth year at the helm, bringing the Ensemble to greater artistic heights.
ABOUT THE ARTISTS

Ryan Turner stands alone for his masterful interpretations of Bach, Stravinsky, and Harbison. Now in his twelfth season as Artistic Director of Emmanuel Music in Boston, Mr. Turner has established himself as a sterling conductor and innovative programmer. Praising his performance of John Harbison’s *The Great Gatsby*, critics remarked on his “supple, even liquid shaping of phrase, impeccable technique and truly refreshing communication of the intimacy of ensemble playing.”

Passionate and assiduously fluent in the music of Bach, Mr. Turner has conducted over 170 Bach cantatas and the complete masterworks of Bach: the *St. John Passion*, *St. Matthew Passion*, his own reconstruction of the *St. Mark Passion*, *Mass in B minor* and *Christmas Oratorio*, and the complete Orchestral Suites. In addition, he has led major works by Stravinsky, Mozart, Handel, and Harbison. A champion of new music, Ryan Turner has programmed and premiered the works of composers John Harbison, Matthew Aucoin, James Primosch, Brett Johnson, and Ben Houge.

As an opera conductor, Mr. Turner recently led acclaimed performances with the Boston Lyric Opera of Frank Martin’s *Le Vin herbé* and Philip Glass’s *In the Penal Colony*. At the helm of Emmanuel Music, he has conducted Stravinsky’s *Rake’s Progress*, Harbison’s *The Great Gatsby*, Mozart’s *La Clemenza di Tito*, *Die Enthführung aus dem Serail*, and *Apollo et Hyacinthus*, Handel’s *Susanna and Apollo e Dafne*, Weill’s *The Seven Deadly Sins*, and Sondheim’s *A Little Night Music*.

In addition to his work as a conductor, Mr. Turner has appeared as tenor soloist in oratorio, recital, and opera. Some highlights include performances with the Mark Morris Dance Group in Handel’s *L’Allegro, il Penseroso ed il Moderato*, six seasons with the Carmel Bach Festival, and fifteen years as tenor soloist with Emmanuel Music. He made his Carnegie Hall debut as the tenor soloist in Handel’s *Messiah* in 2008, with a return in 2016. His discography includes Bach BWV 76 with Emmanuel Music, Praetorius’s Christmas Vespers with Apollo’s Fire, and Kapsberger’s *Apotheosis* with Ensemble Abendmusik.

Ryan Turner is on the voice and early music faculty at the Longy School of Music of Bard College, and he was the Director of Choral Activities at Phillips Exeter Academy from 2006 to 2012. From 2001 to 2010 he presided as Music Director of the Concord Chorale and Chamber Orchestra. He has also served as Assistant Director of Choral Activities at the University of Rhode Island, as Interim Director of Choral Activities at Plymouth State University, and as Music Director of the Concord Chorus.

Raised in El Paso, Texas, Mr. Turner holds degrees from Southern Methodist University in Dallas and the Boston Conservatory. He lives north of Boston with his wife, soprano Susan Consoli, and their two children, Aidan and Caroline.
ABOUT THE ARTISTS

Currently serving as Composer-in-Residence with the storied Philadelphia Orchestra and included in the Washington Post’s list of the 35 most significant women composers in history (August, 2017), identity has always been at the center of composer/pianist Gabriela Lena Frank’s music. Born in Berkeley, California (September, 1972), to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela explores her multicultural heritage through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Gabriela has traveled extensively throughout South America in creative exploration. Her music often reflects not only her own personal experience as a multi-racial Latina, but also refract her studies of Latin American cultures, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own.

Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to fifty of the country’s finest artists. Her work has been described as “crafted with unself-conscious mastery” (Washington Post), “brilliantly effective” (New York Times), “a knockout” (Chicago Tribune) and “glorious” (Los Angeles Times). Gabriela is regularly commissioned by luminaries such as cellist Yo Yo Ma, soprano Dawn Upshaw, the King’s Singers, the Cuarteto Latinoamericano with guitarist Manuel Barrueco, Brooklyn Rider, and conductors Marin Alsop and Yannick Nézet-Séguin. She has also received orchestral commissions and performances from leading American orchestras including the Chicago Symphony, the Boston Symphony, the Atlanta Symphony, the Cleveland Orchestra, the Philadelphia Orchestra and the San Francisco Symphony. Before her current residency with the Philadelphia Orchestra for which she will compose the 45-minute Chronicles of the Picaflor (Hummingbird), in 2017 she completed her four-year tenure as composer-in-residence with the Detroit Symphony under maestro Leonard Slatkin, composing Walkabout: Concerto for Orchestra, as well as a second residency with the Houston Symphony under Andrés Orozco-Estrada for whom she composed the Conquest Requiem, a large-scale choral/orchestral work in Spanish, Latin, and Nahuatl, the language of the Aztecs. Gabriela’s most recent premieres have been Apu: Tone Poem for Orchestra commissioned by Carnegie Hall and premiered by the National Youth Orchestra of the United States under the baton of conductor Marin Alsop; and Suite Mestiza, a large-scale work for solo violin premiered by Movses Pogossian. In the season of 2022-23, San Diego Opera will premiere Gabriela’s first opera, The Last Dream of Frida, utilizing words by her frequent collaborator Pulitzer Prize winning playwright Nilo Cruz. In the 2018-19 school year, Gabriela also became visiting Artist-in-Residence at the Blair School of Music with Vanderbilt University, and currently serves as Composer-in-Residence at the Caines School of Music at Utah State University through 2024, adding to her long list of residencies at universities and conservatories through the US.

Gabriela attended Rice University in Houston, Texas, where she earned a B.A. (1994) and M.A. (1996). She studied composition with Sam Jones, and piano with Jeanne Kierman Fischer. At the University of Michigan, where she received a D.M.A. in composition in 2001, Gabriela studied with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty, and piano with Logan Skelton. She currently resides in Boonville, a small rural town in the Anderson Valley, with her husband Jeremy on their mountain farm, has a second home in her native Berkeley in the San Francisco Bay Area, and has traveled extensively in Andean South America.
Julian Grant is a composer, writer, educator, music journalist and broadcaster.

He has composed 20 operas of various lengths and sizes which have been performed by English National Opera, The Royal Opera, Almeida Opera, Mecklenburgh Opera and Têté-a-Têté, and has won the National Opera Association of America’s New Opera prize and been nominated for an Olivier Award.

From 2002-7 he was Director of Music at St. Paul’s Girls’ School, London, a post previous occupied by Gustav Holst and Vaughan-Williams. In Hong Kong, he hosted a classical music radio show and has also lived in Tokyo. From 2007-10 he lived in Beijing, where he worked with the Beijing New Music Ensemble, and attempted to master the Yang Qin (Butterfly Harp).

In 2012, his Cultural Olympiad commission Hot House, devised by Gareth Malone, was premiered at the Royal Opera House. He currently lives in Princeton and New York where he has an ongoing relationship with the Princeton Symphony Orchestra. Recent premieres include a work for Buskaid Soweto Strings based on dances by the 18th century British-African Ignatius Sancho, and a new collaboration with pianist Melvyn Tan. His chamber opera, with librettist Mark Campbell The Nefarious, Immoral but Highly Profitable Enterprise of Mr Burke & Mr Hare, a co-commission with Music Theatre Group and Boston Lyric Opera, premiered in Boston November 2017. For the 2019-20 season, he worked with the Princeton Symphony Orchestra and write a new piece, Jump Cuts, for the Manitoba Chamber Orchestra.
ABOUT THE ARTISTS

Composer John Harbison’s concert music catalog of almost 300 works is anchored by three operas, seven symphonies, twelve concerti, a ballet, six string quartets, numerous song cycles and chamber works, and a large body of sacred music that includes cantatas, motets, and the orchestral-choral works *Four Psalms, Requiem*, and *Abraham*. He has also penned a substantial body of jazz compositions and arrangements, and cadenzas for major violin and piano concertos.

Harbison has received commissions from most of America’s premiere musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln Center. As one of America’s most distinguished artistic figures, he is recipient of numerous awards and honors, among them a MacArthur Fellowship and a Pulitzer Prize.

Widely recorded on leading labels, recent CD releases include *Concertos for String Instruments* (BMOP), *Remembering Gatsby* (National Orchestral Institute Philharmonic, Naxos), *Violin Sonata No. 1* (Cho-Liang Lin, Naxos), *Late Air* (Kendra Colton, Oberlin), *Simple Daylight & Piano Sonata No. 2* (Lucy Fitz Gibbon and Ryan McCullough, Albany), *String Quartet No. 6* (Lark Quartet, Bridge), *Requiem* (Nashville Symphony, Naxos), *Vocalism* (Mary Mackenzie, Albany), and his cadenzas to Beethoven’s fourth piano concerto (David Deveau, Steinway).

Harbison’s most recent projects include new choral music (*Hidden Paths*, Frost settings for childrens’ choir) and *Cold or Hot* (on a passage from Revelations). He also completed *Chaconne* (for big band), *Piano Sonata No. 3*, an evolving suite for solo violin, *Prelude for Organ*, the song cycle and *After Long Silence* (Yeats), and numerous short piano works, including his contribution to Min Kwon’s America/Beautiful variations project. He is at work on a new piece for Earplay, the 2022 competition piece for the International Violin Competition of Indianapolis, a 50th anniversary piece for Collage New Music, a string quintet, and a second volume of pop and jazz songs. His opera *The Great Gatsby* is due for major revival in 2025, an important anniversary year for both Fitzgeralds’ book and the opera’s premiere.

Harbison has been composer-in-residence with the Pittsburgh Symphony, Los Angeles Philharmonic, American Academy in Rome, and numerous festivals. He received degrees from Harvard and Princeton before joining the Massachusetts Institute of Technology, where he is currently Institute Professor, the highest honor accorded resident faculty. For many summers since 1984 he taught composition at Tanglewood, serving as head of its composition program from 2005 to 2015, often directing its Festival of Contemporary Music. With Rose Mary Harbison, the inspiration for many of his violin works (*Violin Concerto, Four Songs of Solitude, Crane Sightings, Violin Sonata No. 2*), he has been co-Artistic Director of the annual Token Creek Chamber Music Festival since its founding in 1989. He continues as principal guest conductor at Emmanuel Music (where for three years he served as Acting Artistic Director), and he is a past music director of Cantata Singers. An accomplished jazz pianist, Harbison founded MIT’s Vocal Jazz Ensemble in 2010, for which he served as coach and arranger, and he is pianist with the faculty jazz group Strength in Numbers (SIN).
ABOUT THE ARTISTS

Charles Blandy has been praised as “unfailingly, tirelessly lyrical” (Boston Globe); “a versatile tenor with agility, endless breath, and vigorous high notes” (Goldberg Early Music Magazine). Recent performances include Handel’s Messiah with Saint Paul Chamber Orchestra; the role of Belmonte in Mozart’s Abduction from the Seraglio with Emmanuel Music; Monteverdi’s Il Ritorno d’Ulisse, Vespers of 1610, L’Orfeo, and assorted madrigals with Boston Early Music Festival; Bach’s B minor Mass with the American Classical Orchestra (NYC) at Lincoln Center; and St. Matthew Passion with the American Bach Soloists (SF, CA). He is a regular in Emmanuel’s Bach ongoing cantata series. With them he has also appeared in John Harbison’s The Great Gatsby; as the Evangelist in the Bach Passions; and in Stravinsky’s Rake’s Progress, Mozart’s Magic Flute, and Handel’s Ariodante. In recent years he has also sung with the Portland Baroque Orchestra; the National Choral, Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Exsultemus, Charlotte Symphony, Berkshire Choral Festival, Pittsburough Bach and Baroque. He is adept in contemporary music: He appeared in the world premiere of Osvaldo Golijov’s Ainadamar starring Dawn Upshaw; premiered Rodney Lister’s chamber song cycle Friendly Fire with Collage New Music; appeared with Boston Modern Orchestra Project in Thomson’s Four Saints in Three Acts; and is on a Naxos CD of Scott Wheeler’s Construction of Boston. His studies have been at Tanglewood, Indiana University, and Oberlin College. He is originally from Troy NY. charlesblandy.com

Acclaimed Pianist, Leslie Amper, has captivated international audiences with her “stupendous” performances. A winner of the National Endowment for the Arts Solo Recitalist Fellowship Grant, Ms. Amper has been invited to perform on Monadnock Music’s Virtuoso Piano Series, Emmanuel Music solo and chamber music celebrations of Schumann, Beethoven, and Harbison, Pittsburgh Symphony Concerts at the Point, Friday Musicale of Jacksonville, Florida, New Hampshire Music Festival, Harvard University’s Fromm Music Foundation Concerts, as well as in London, England, Strada Italy, and Modling Austria. A member of the Jubilee Trio and the Alcyon Chamber Ensemble, she has recorded for Brave and Neuma Records; her recording of Andrew Imbrie’s Short Story was selected for the international radio broadcast “Art of the States.” Ms. Amper toured the United States with her lecture/piano recital related the Smithsonian American Art Museum’s Exhibition 1934: A New Deal for Artists. Other lecture/recitals related to art exhibitions have been presented at the National Gallery of Art (Cine-Concert in honor of George Bellows), The Phoenix Art Museum (Multiples in French Painting from David to Matisse), and The Frick Art and Historical Society (Off the Pedestal: New Women in the Art of Homer, Chase, and Sargent), and the Museum of Fine Arts Boston (The Sound of Color: Debussy and the Visual Arts; Ann Allen lecturer). Leslie Amper was invited by the cutting edge theater director Peter Sellars to be an onstage pianist playing Scriabin in his American National Theater production in Washington, D.C. of Chekhov’s A Seagull. Leslie Amper studied at Oberlin College and with Russell Sherman at New England Conservatory. Currently, she teaches at Wheaton College, New England Conservatory Preparatory and Longy School of Music of Bard College.

Matthew Passion with the American Bach Soloists (SF, CA). He is a regular in Emmanuel’s Bach ongoing cantata series. With them he has also appeared in John Harbison’s The Great Gatsby; as the Evangelist in the Bach Passions; and in Stravinsky’s Rake’s Progress, Mozart’s Magic Flute, and Handel’s Ariodante. In recent years he has also sung with the Portland Baroque Orchestra; the National Choral, Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Exsultemus, Charlotte Symphony, Berkshire Choral Festival, Pittsburough Bach and Baroque. He is adept in contemporary music: He appeared in the world premiere of Osvaldo Golijov’s Ainadamar starring Dawn Upshaw; premiered Rodney Lister’s chamber song cycle Friendly Fire with Collage New Music; appeared with Boston Modern Orchestra Project in Thomson’s Four Saints in Three Acts; and is on a Naxos CD of Scott Wheeler’s Construction of Boston. His studies have been at Tanglewood, Indiana University, and Oberlin College. He is originally from Troy NY. charlesblandy.com
Tenor Jonas Budris is a versatile soloist and small ensemble singer, engaging new works and early music with equal passion. He is a 2013-2014 Lorraine Hunt Lieberson Fellow at Emmanuel Music, and he sings in the weekly Bach Cantata Series. Mr. Budris performs frequently with the Handel and Haydn Society and Boston Baroque, both as a soloist and ensemble singer, and is a featured soloist in Boston Baroque’s Grammy-nominated recording of Il ritorno d’Ulisse in patria. He also enjoys performing in more intimate musical settings, and has toured with such ensembles as Cut Circle, Spire, Skylark, and Blue Heron. On the opera stage, he has performed a variety of principal and supporting roles with numerous musical organizations, including Guerilla Opera, Opera Boston, OperaHub, and Odyssey Opera. Favorite roles include Giovanni (La Hija de Rappaccini, OperaHub), Acis (Acis and Galatea, Blue Hill Bach Festival), and Henrik (A Little Night Music, Emmanuel Music). Originally from Martha’s Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard.

Violinist Heidi Braun-Hill enjoys a musical career that spans a wide variety of genres and styles. Since 1999, she has been a soloist and concertmaster with the Orchestra of Emmanuel Music, having performed over 100 Bach cantatas. She has performed with numerous chamber music series, including Winsor Music, Apple Hill Center for Chamber Music, Token Creek Music Festival, and Needham Concert Society. Ms. Braun-Hill is engaged with many Boston groups, including Boston Lyric Opera, the Boston Pops, Cantata Singers, and is sought-after as a concertmaster. She has served in this capacity with Boston Modern Orchestra Project, Odyssey Opera, the Marsh Chapel Collegium at Boston University, New England String Ensemble, the Chamber Orchestra of Boston, Back Bay Chorale, and others. She has made recordings with various groups on the Arsis, Nonesuch, Naxos, BMOP/sound, and Albany labels and is a frequent performer of new music. Passionate about arts education, Ms. Braun-Hill has participated in musical outreach programs in many capacities, including the Community Connections program of Emmanuel Music, and is currently on the music faculty at the Rivers School Conservatory. She is a graduate of Boston University, where she studied with Peter Zazofsky. Ms. Braun-Hill lives in Natick, MA with her husband, French hornist Whitacre Hill, and their two children.
Violinist Rose Drucker is an active performer throughout New England in chamber and orchestral settings including the Arneis Quartet, Emmanuel Music, Rhode Island Philharmonic, Boston Philharmonic, and a wide variety of new music, opera and ballet performances. A native of Tucson, Arizona, she has performed on four continents and as soloist and concertmaster in New England and Arizona. As a founding member of the award-winning Arneis Quartet, Ms. Drucker has appeared in Stanford’s Lively Arts Series, Music on Main in Vancouver, and the Beijing Modern Music Festival as well as performances in Boston, New York, Aspen, The Banff Centre in Canada, Stanford University, Deer Valley, UT and the Apple Hill Center for Chamber Music. With Emmanuel Music she has appeared as concertmaster, soloist, and performed in the Chamber Music and Solo Bach series and was an inaugural Lorraine Hunt Lieberson Fellow in the 2005-2006 season. Drucker studied with Peter Zazofsky and Mark Rush and holds degrees from Boston University and the University of Arizona.

Hailed as having “the voice of an angel,” Carrie Cheron has performed as a soloist with and as an ensemble member of Boston Baroque, Handel and Haydn Society, Emmanuel Music, The American Classical Orchestra, Lorelei Ensemble, Peregrine Consort, Exsultemus, Yale Choral Artists, and Skylark Vocal Ensemble, among others. This season, she makes her international solo debut at the Holy Week Festival at St. John’s, Smith Square, in London. Recent solo highlights include Haydn’s Lord Nelson Mass, Mozart’s Requiem and Vesperae solennes de Dominica, Bach’s Magnificat, Handel’s Israel in Egypt and Messiah, Vivaldi’s Dixit Dominus, Rachmaninoff’s All-Night Vigil. Bach Cantatas with Emmanuel Music and Atlanta’s New Trinity Baroque, and the role of Doctor/Loki in Guerilla Opera’s presentation of Per Bloland’s opera Pedr Solis. She also recently recorded the song cycle “Alice,” by composer Thomas Oboe Lee for Departed Feathers Music. Ms. Cheron is a founding and core member of Eudaimonia, a conductorless period orchestra that uses musical performance to support the social and humanitarian work of partner organizations. Last season, Eudaimonia collaborated with Longy School of Music, where Eudaimonia is in residence, to present Vivaldi’s Juditha triumphans, in which Ms. Cheron performed the title role. In addition to an active classical career, Ms. Cheron is a nationally recognized performing singer/songwriter. Her original compositions and singing have been recognized by the John Lennon Songwriting Contest, NEMO Music Makers Competition, Great Waters Folk Festival, Rocky Mountain Folks Fest, and the Connecticut Folk Festival Songwriting Contest. She has shared the stage with such acclaimed artists as Sweet Honey In The Rock, The Barra MacNeils, Northern Lights, David Jacobs-Strain, Anais Mitchell, and Edie Carey. Ms. Cheron is on the voice faculty at Berklee College of Music. www.carriecheron.com.

**Joan Ellersick** studied viola at Indiana University with Georges Janzer and received her Bachelor in Viola Performance from Boston University where she worked with Bernard Kadinoff. After graduating from BU, Ms. Ellersick lived in Michigan for 14 years, serving as assistant principal viola and personnel manager of the Grand Rapids Symphony, playing frequently with the Detroit Symphony and teaching viola at Calvin College. Since returning to her native Boston, she has appeared with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Modern Orchestra Project, Chamber Orchestra of Boston, Opera Boston, Emmanuel Music and Cantata Singers, where she also serves as orchestra contractor. An active chamber musician, Ms. Ellersick has been a member of Music at Eden’s Edge and was a founding member of the Somerset Quartet and Mackinac Trio. She was violist of the Van Swieten Quartet, an ensemble specializing in performing music of the classical era on period instruments, in residence at Longy School of Music. Ms. Ellersick teaches lessons for Boston Youth Symphony Orchestras’ Intensive Community Program, taught for many years at St Mark’s and Fay Schools in Southboro, MA, and coaches the viola sections of the Boston Youth Symphony Orchestras.

Contact: orchestra@emmanuelmusic.org
Sarah Freiberg is a tenured member of the Handel and Haydn Society, which just celebrated its 200th anniversary. She has performed with Boston Baroque, the New York Collegium, Philharmonia Baroque Orchestra (San Francisco), Portland Baroque (Oregon), Seattle Baroque, the Boston Early Music Festival, Blue Hill Bach, and Arion (Montreal). As a corresponding editor for STRINGS magazine, she has contributed dozens of articles and reviews on a wide range of subjects. Ms. Freiberg edited the long forgotten Guerini cello sonatas for both PRB Productions and Broude Brothers, and recorded both Guerini and Laurenti cello sonatas for Centaur. As well as teaching in the Historical Performance department at Boston University, she is Chair of Strings at the Powers Music School in Belmont and teaches at the Amherst Early Music Festival. Sarah received her D.M.A. and M.M. degrees from the State University of New York at Stony Brook, and holds degrees from the San Francisco Conservatory, Brown University and the Mozarteum in Salzburg, Austria. Ms. Freiberg can be heard on numerous recordings. Her website is: http://www.sarahfreiberg.com

The cellist Joshua Gordon has won acclaim from audiences, critics, colleagues, and composers for his dramatic music making and rich tone. An experienced soloist, chamber musician, recording artist, and educator who joined the Lydian String Quartet and the music faculty of Brandeis University in 2002, he is also an artist member of the Worcester Chamber Music Society and resident cellist at the annual Composers Conference and Chamber Music Center led by Kurt Rohde. He is equally at home whether performing on stage in famous concert halls around the world, in an Australian limestone arch cave, or with dancers on a Boston housing project basketball court. He has been a guest of many ensembles and festivals including the Apple Hill, Cassatt, DaPonte, Juilliard, and Ying Quartets, Boston Baroque, Boston Chamber Music Society, Chameleon Arts Ensemble, Emmanuel Music, Fromm Players at Harvard University, Lighthouse Chamber Players, Monadnock Music, North Country Chamber Players, Orpheus Chamber Orchestra, Portland Chamber Music Festival, Rockport Chamber Music Festival, and Speculum Musicae.

Joshua Gordon’s duo with pianist Randall Hodgkinson has been described as “insightful and impassioned” by The New Yorker, and their New World recording Leo Ornstein: Complete Works For Cello and Piano was named one of the top 10 classical recordings of 2007 by the All Music Guide. As a Lydian, Gordon can be heard on critically acclaimed recordings of quartets by Martin Boykan, Mohammed Fairouz, John Harbison, Vincent Persichetti, Kurt Rohde, and Beethoven in a set of his late quartets. He is also featured playing music ranging from Roger Sessions and Charles Wuorinen to Morton Feldman and Gerry Hemingway on recordings from Albany Records, CRI, Cala, Koch International Classics, Naxos, and Tzadik. His website can be found at joshuagordononcello.com.
ABOUT THE ARTISTS

Inspired by a photograph of Sgt. Pepper’s Lonely Hearts Club Band, Whitacre Hill began his studies of the horn at the age of nine with Prowell Seitzinger in Hummelstown, Pennsylvania. Study of the horn continued at the Eastman School of Music, the Music Academy of the West, and Northwestern University. Mr. Hill currently lives in Dorchester with his wife, violinist Heidi Braun-Hill, and their two children Adelaide and Finnis, and performs in a wide range of ensembles in the Boston area, including Emmanuel Music, Chameleon Arts Ensemble, Boston Modern Orchestra Project, Boston Philharmonic Orchestra, Boston Pops, Cantata Singers Orchestra, Rhode Island Philharmonic and Portland Symphony Orchestra. Summers are spent at the New Hampshire Music Festival. Mr. Hill is a frequent participant in John and Rosie Harbison’s Token Creek Chamber Music Festival near Madison, Wisconsin.

Soprano Sarah Moyer’s recent solo work includes performances with the Cape Symphony Orchestra, Aspen Chamber Symphony, Bourbon Baroque, Emmanuel Music, Lost Dog New Music Ensemble, and Boston Modern Orchestra Project. As a soloist, she has performed world premieres by Harbison, Kallembach, Theofanidis, and Runestad, among others, and American premieres by Melani and Norgård. As a choral artist, she appears with GRAMMY® nominated groups Skylark, Seraphic Fire, Conspirare, Clarion Music Society, True Concord, as well as Santa Fe Desert Chorale, Variant 6, Spire, Lorelei Ensemble, The Thirteen, and Ensemble Origo. In her spare time she enjoys accompanying herself on the ukulele as she revives music from the Tin Pan Alley genre. www.sopranosarahmoyer.com.
Possessing a “resonant, beautiful” sound and heralded for his “expressive, florid” singing, baritone Will Prapestis performs frequently as a soloist and ensemble member in the U.S. and Europe, and is the 2019-2020 Lorraine Hunt Lieberson Fellow. He has had the pleasure of singing as a soloist and chorister with Emmanuel Music, Renaissance Men — of which he is a founding member — Boston Baroque, the Orpheus Singers, Exsultemus, BEMF, Cappella Clausura, Labyrinth Choir, Cantata Singers, Sound Icon, Monadnock Music Festival, Augmented, Copley Singers, Oriana Consort, Boston University Chamber Chorus, and the Fredonia College Choir. Recent highlights include the 2019 Carmel Bach Festival, where he was featured as a Virginia Best Adams Fellow, Ben Budge in Britten’s The Beggar’s Opera with Emmanuel Music (June 2019), Baritone soloist in Carmina Burana with Seaglass Chorale in Kennebunk, Maine (April 2019), and King Charlemagne in Pippin with Music on Norway Pond, New Hampshire (February 2019). Will is also a very busy bass player, thoroughly active in the Boston and New York City Pop Music scenes, performing with as many as five bands as a bass guitarist, vocalist, writer, and arranger. He is also a highly-sought session artist. Will is a native of Elmira, NY, and he earned his Bachelor of Music in Performance at SUNY Fredonia. www.renmenmusic.com

ABOUT THE ARTISTS

Oboist Peggy Pearson is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. Lloyd Schwartz, who received the 1994 Pulitzer Prize for Criticism, called her “my favorite living oboist.” Ms. Pearson has performed solo, chamber and orchestral music throughout the United States and abroad. A member of the Bach Aria group. Ms. Pearson is also solo oboist with the Emmanuel Chamber Orchestra. According to Richard Dyer of the Boston Globe, “Peggy Pearson has probably played more Bach than any other oboist of her generation; this is music she plays in a state of eloquent grace.” Ms. Pearson is founding director emerita of, and oboist with, Winsor Music, Inc., and also a founding member of the chamber music group La Fenice. She has toured internationally and recorded with the Orpheus Chamber Orchestra, has appeared as principal oboe with the Boston Symphony Orchestra, St. Paul Chamber Orchestra, the Orchestra of St. Luke’s and has performed with the Chamber Music Society of Lincoln Center, and Music from Marlboro. Peggy Pearson has been an active exponent of contemporary music. She was a fellow of the Radcliffe Institute in contemporary music and as artistic director of Winsor Music, commissioned and premiered over 30 works. Peggy Pearson is currently co-director of the Bach Institute (Emmanuel Church) and has been on the faculties at SongFest, Tanglewood Music Center (Bach Institute), Boston Conservatory, the College-Conservatory of Music (University of Cincinnati), Wellesley College, the Composers Conference at Wellesley College, Boston Conservatory and the Longly School of Music of Bard College. She is currently on the faculty at MIT.
ABOUT THE ARTISTS

Mezzo-soprano **Krista River** has appeared as a soloist with the Boston Symphony, the St. Paul Chamber Orchestra, the North Carolina Symphony, the Cape Cod Symphony, the Santa Fe Symphony, Handel & Haydn Society, the Florida Orchestra, the Charlotte Symphony, Odyssey Opera, Baltimore Choral Arts Society, and Boston Baroque. Winner of the 2004 Concert Artists Guild International Competition and a 2007 Sullivan Foundation grant recipient, her opera roles include Dido in *Dido and Aeneas*, Sesto in *La clemenza di Tito*, Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, Anna in Weill’s *Seven Deadly Sins*, Nancy in Britten’s *Albert Herring*, and the title role in Handel’s *Xerxes*. Other notable performances include the International Water and Life Festival in Qinghai, China, and recitals at Jordan Hall in Boston and the Asociación Nacional de Conciertos in Panama City, Panama. For Ms. River’s New York Recital debut at Weill Recital Hall at Carnegie Hall, the New York Times praised her “shimmering voice...with the virtuosity of a violinist and the expressivity of an actress.” She resides in Boston and is a regular soloist with Emmanuel Music’s renowned Bach Cantata Series.

Oboist **Jennifer Slowik** is currently principal oboe with the Boston Modern Orchestra Project (BMOP), assistant principal oboe at the Orchestra of Indian Hill, and a member of Emmanuel Music, where she was a recipient of the 2009/10 Lorraine Hunt Lieberson Fellowship. She has been featured in the Dame Myra Hess chamber music series in Chicago, the Phillips Collection series in Washington, DC, and as a member of the wind quintet Southspoon Winds. Ms. Slowik was awarded a grant from the Midori Foundation’s Outreach Program to present a series of chamber music master classes in New York public schools. Recent highlights include the world- and US premieres of Tod Machover’s multi-media opera *Death and the Powers* at the Sally Garnier Theater in Monte Carlo and the Chicago Opera Theater, Opera Boston’s production of Zhou Long’s Pulitzer-Prize winning *Madame White Snake*, and composer Livia Lin’s *Ju* for solo oboe, composed for Ms. Slovik. Ms. Slowik has recorded Thomas Oboe Lee’s *Persephone* for oboe and strings as well as Lisa Bielawa’s *Synopsis #10: I Know This Room So Well*, for solo English horn, both on the BMOP Sound label.
Randall Zigler began his bass studies as a high school student in St. Louis, MO and attended Oberlin College shortly thereafter, where he received undergraduate degrees in Bass Performance and Mathematics. He has since received a Master of Music degree from Boston University, and lives in Boston as a performer and educator. His teachers have included Carolyn White, Scott Haigh, Tom Sperl, and Edwin Barker. Mr. Zigler is a member of the Boston Ballet Orchestra, and performs frequently with Emmanuel Music, Rhode Island Philharmonic, Boston Pops Esplanade Orchestra, and as a substitute with the Boston Symphony Orchestra. He is also a founding member of the International Contemporary Ensemble, an adventurous, artist-driven new music collective that has performed and recorded to international acclaim. (www.iceorg.org) As an educator, Mr. Zigler is on the faculty of the Boston Youth Symphony’s Intensive Community Program, a rigorous string instrument training program that brings quality classical music instruction to underrepresented communities.

ABOUT THE ARTISTS

Ian Watson, is a multi-talented musician, acclaimed in numerous performances as an operatic and symphonic conductor, period-instrument specialist and virtuoso harpsichordist, organist and pianist. In September 2016, he was appointed Associate Conductor of the Handel and Haydn Society in Boston.

Ian Watson has appeared as soloist or conductor with the London Symphony, London Philharmonic and Royal Philharmonic Orchestras, Scottish Chamber, English Chamber, Polish Chamber, Irish Chamber and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony Orchestra, Academy of St. Martin in the Fields, Handel and Haydn Society, English Baroque Soloists, and The Sixteen amongst many others. He was invited to be the assistant conductor, organ and harpsichord soloist and continuo player for Sir John Eliot Gardiner’s Bach Cantata Pilgrimage, performing all Bach’s Cantatas on the correct liturgical day in places where Bach lived and worked. He has also been featured on more than 200 recordings and film soundtracks including Amadeus, Polanski’s Death and the Maiden, Restoration, Cry the Beloved Country, Voices from a Locked Room, and BBC’s David Copperfield.

Born in England in the Buckinghamshire village of Wooburn Common, Ian won a scholarship at the age of 14 to the Junior School of the Royal Academy of Music in London. He later won all the prizes for organ performance and others for piano accompaniment including the coveted Artists Diploma, the highest award for performance excellence. He completed his studies with Flor Peeters in Belgium. As a distinguished graduate, he was honored in 1993, with an Associateship of the Royal Academy of Music, in recognition of his services to music and he is also a Fellow of the Royal College of Organists. Ian’s first major appointment was as Organist at St. Margaret’s, Westminster Abbey, at the age of 19, a position he held for ten years, and has also held a number of notable positions in London including Organist of St. Marylebone Parish Church, and Music Director of the historic Christopher Wren Church, St. James’s Piccadilly.

Randall Zigler began his bass studies as a high school student in St. Louis, MO and attended Oberlin College shortly thereafter, where he received undergraduate degrees in Bass Performance and Mathematics. He has since received a Master of Music degree from Boston University, and lives in Boston as a performer and educator. His teachers have included Carolyn White, Scott Haigh, Tom Sperl, and Edwin Barker. Mr. Zigler is a member of the Boston Ballet Orchestra, and performs frequently with Emmanuel Music, Rhode Island Philharmonic, Boston Pops Esplanade Orchestra, and as a substitute with the Boston Symphony Orchestra. He is also a founding member of the International Contemporary Ensemble, an adventurous, artist-driven new music collective that has performed and recorded to international acclaim. (www.iceorg.org) As an educator, Mr. Zigler is on the faculty of the Boston Youth Symphony’s Intensive Community Program, a rigorous string instrument training program that brings quality classical music instruction to underrepresented communities.
Baritone **Dana Whiteside** has appeared as soloist in numerous oratorios and orchestral works including the Boston premiere of Kurt Weill’s “The Prophets” from *The Eternal Road*, Bach’s *St. John Passion* and *Mass in B Minor*, and the Boston premiere of John Harbison’s *Supper at Emmaus*. In addition, Mr. Whiteside has been soloist in Brahms’s *Ein Deutsches Requiem*; Bach’s *Christmas Oratorio* and cantatas BWV 4, *Christ lag in Todesbanden*, and BWV 82, *Ich habe genug*; Beethoven’s *Missa Solemns, Mass in C Major* and the Ninth Symphony; Carl Orff’s *Carmina Burana*; Benjamin Britten’s *Cantata Misericordium*; and Stravinsky’s *Pulcinella* as well as the Boston premiere of John Harbison’s *Winter’s Tale* with the Boston Modern Orchestra Project. A product of the New England Conservatory of Music and the Tanglewood Music Center, Mr. Whiteside is an avid recitalist, and has performed a wide range of programs with groups like Musicians of the Old Post Road and the Florestan Recital Project. He has given recitals at Boston’s French Library/Société Française, the University of Oregon and Boston University in offerings that include Schumann’s *Liederkreis*, op. 39, Samuel Barber’s *Despite & Still*, Beethoven’s *An die ferne Geliebte*, John Musto’s *Shadow of the Blues: Songs to Texts of Langston Hughes*, Ernest Chausson’s *Serres Chaudes*, Francis Poulenc’s *Banalites*, Aaron Copland’s *Songs on Texts of Emily Dickinson*, and Mahler’s *Lieder eines fahrenden Gesellen* (Songs of the Wayfarer) with orchestra. Recognized for singing with “dignity and sensitive phrasing” (Boston Classical Review) and possessing a voice of “noble clarity both powerful and resonant” (The Washington Post), Mr. Whiteside also enjoys affiliation with Cantata Singers and Skylark Vocal Ensemble. Previous seasons’ highlights include Handel’s * Messiah* with Worcester Music and Claudio Monteverdi’s *Vespers of 1610* and *the Magic Flute* with Boston Baroque, the role of Jesus in Bach’s *St. John Passion* and Count Carl Magnus in *A Little Night Music* with Emmanuel Music, aria soloist in the *St. Matthew Passion* with Masterworks Chorale as well as the Boston premiere of Robert Kapilow’s *Elijah’s Angel* with the New England Philharmonic; the Verdi *Requiem* with Nashoba Valley Choral Society; and Vaughan Williams’s *A Sea Symphony* for his soloist debut at Washington DC’s Kennedy Center for the Performing Arts.
EMMANUEL MUSIC

BOARD OF DIRECTORS
Dana Whiteside  PRESIDENT
Peter Libby  VICE-PRESIDENT
David Vargo  TREASURER
Eric Reustle  CLERK

Richard Bakken
Mary Beth Clack
John Coldren
Michael Dossman
John Golenski
Vanessa Holroyd
Constance Kane
Wes Kussmaul
Sara Lawrence-Lightfoot
Ed Leary
Julie Leven
Jaylyn Olivo
Kelly Reed
Matthew Strassler
The Rev. Pamela L. Werntz ex-officio

ADVISORY BOARD
Belden Hull Daniels
Richard Dyer
Anthony Fogg
The Rt. Rev. Alan M. Gates
John Harbison
Rose Mary Harbison
Ellen T. Harris
David Hoose
Richard Knisely
Robert Levin
Errol Morris
Mark Morris
Peter Sellars
Russell Sherman
Christoph Wolff
Benjamin Zander

STAFF
Ryan Turner  ARTISTIC DIRECTOR
John Harbison  PRINCIPAL GUEST CONDUCTOR
Jaclyn Dentino  EXECUTIVE DIRECTOR

Michael Beattie  ARTISTIC ADMINISTRATOR & GUEST CONDUCTOR
Joan Ellersick  ORCHESTRA PERSONNEL MANAGER
Heath Marlow  DIRECTOR OF DEVELOPMENT & ENGAGEMENT
Megan Bisceglia  ENGAGEMENT MANAGER
Brad Dumont  SPECIAL PROJECTS ADVISOR
Peter Smith  BUSINESS ASSOCIATE & BOOKKEEPER
Joseph Lemerise  OFFICE LIAISON
Maurizio A. Fiore Salas  PRODUCTION & LIVESTREAM MANAGER
Robbie Flanagan  INTERIM COMMUNICATIONS MANAGER
The Lorraine Hunt Lieberson Fellowship honors young artists who have enthusiastically participated within the Emmanuel community of musicians and demonstrated exceptional artistic talent.

Nathan Varga maintains a vibrant career as a double bassist in the Boston area. His experience ranges from orchestral and chamber music to period performance, opera, and theater. He holds degrees from Boston University and Baldwin Wallace College. Desiring to engage a diverse audience, he also enjoys playing original music and arranging covers with friends. Other interests include cycling, woodworking, synthesis and electronic music, and bicycle and auto-mechanics.

Tenor Omar Najmi is an alumnus of Boston Lyric Opera’s Emerging Artist Program, and he has appeared in over ten of their productions. His past roles there have included Vanya Kudrjas in Katya Kabanova, Kaherdin in The Love Potion, Reverend Harrington in Lizzie Borden, Bruno in I Puritani, Borsa in Rigoletto, and 1st Armored Man in The Magic Flute. He will be rejoining the company this season in the role of Nick in The Handmaid’s Tale. Omar is also an alumnus of the Opera Colorado Young Artist Program, where he performed the role of Edgardo in the Lucia di Lammermoor student matinee, as well as the roles of Joe in La Fanciulla del West, Nemorino in the touring production of The Elixir of Love, and Almaviva in the touring production of The Barber of Seville. Omar has joined Opera NEO for two of their seasons, in the roles of Don Ottavio in Don Giovanni, Camille in The Merry Widow, and Arbace in Idomeneo. Other appearances have included Bill in Flight and Laurie in Little Women with Opera Fayetteville, Aufidio in Lucio Silla with Odyssey Opera, and El Gobernador in a workshop performance of La Reina with the American Lyric Theater. As a composer, Omar will be premiering his first original chamber opera, En la Ardiente Oscuridad, in 2019. Omar has additionally been a Young Artist with Chautauqua Opera, Opera Saratoga, and Opera North. He holds a MM in vocal performance from Boston University, and a BM in vocal performance from Ithaca College.
Emmanuel Music thanks the following individuals and organizations for their assistance:

The clergy, vestry, staff, and congregation of Emmanuel Church
Lois Beattie and Pamela Dellal for administrative support
Julian Bullitt for operations support
Seth Torres, Recording Engineer
Sametz Blackstone for brand strategy and design
Members of the Boston Musician’s Association Local 9-535 of the American Federation of Musicians

Emmanuel Music is a proud member of:
Together again
JOIN US FOR CONCERTS IN-PERSON AND ONLINE

Boston Early Music Festival
Paul O’Dette & Stephen Stubbs, Artistic Directors

PIFFARO
Joan Kimball & Bob Wiemken, Artistic Directors
SUN, NOVEMBER 14, 4PM
First Lutheran Church, Boston
Virtual tickets also available!
LEARN MORE AT BEMF.ORG

BEMF CHAMBER OPERA SERIES
Paul O’Dette & Stephen Stubbs, Musical Directors
NOVEMBER 27 & 28
NEC’s Jordan Hall, Boston
Telemann’s Pimpinone — and — Ino

Emmanuel Church
Believing is not a condition of belonging here.
If you like what you hear tonight, you’ll love Sunday mornings at Emmanuel Church. Sacred music gains tremendous resonance from being heard in the context for which it was intended. Come experience worship in our Sanctuary, where Christian tradition meets thoughtful progressive perspectives. As the ensemble-in-residence at Emmanuel Church, Emmanuel Music enhances our worship with sacred motets and Bach cantatas during our weekly service of Holy Eucharist, September to May.

Join us Sundays at 10:00am at 15 Newbury Street.

Emmanuel Church in the City of Boston - 15 Newbury St., Boston MA 02116 - www.emmanuelboston.org
2021-22 SEASON

Musicians of the Old Post Road

Reimagining, Rediscovering!
The Best of All Worlds — Online and In Person

Dramatic Return
October 2
French Baroque Cantatas and instrumental works

Earthly Baroque
March 12
Instrumental selections that walk on the wild side

Sounding Joy
December 18
Festive, Classical-era Christmas selections

Taking Inspiration
April 30
Handel and the fascinating musicians who caught his ear

Plus a new Delving Deeper episode:
Sites and Sounds of Early Sudbury
February 12

For more information, and to receive our season brochure, visit OldPostRoad.org

Seraphim Singers

2021-2022 Season

A Seraphim Christmas

Seraphim presents our third Christmas program of favorites old and new, from the Renaissance to the present day, including works by Adolphus Hailstork and Betty Jackson King.

Saturday, December 18, 2021, 4:00 pm
Episcopal Church of Our Saviour
25 Monmouth St., Brookline

Sunday, December 19, 2021, 3:00 pm
St. John the Evangelist
2254 Massachusetts Ave., North Cambridge

Masks and proof of vaccination required. Please visit www.seraphimsingers.org for details.
Kaleidoscope

- November 19, 2021 at 7:30pm, Harvard-Epworth United Methodist Church, Cambridge
- November 21, 2021 at 3:30pm, Follen Community Church, Lexington

Colorful, ever-changing shapes in music with youthful Rimsky-Korsakov, timeless Purcell, and the genius of CPE Bach

Tickets available at: www.sarasamusic.org/concerts or (978) 766-9408

“Radiating elegance and eloquence…”
—Boston Globe
as the seasons return
October 23-24, 2021 at First Church in Boston

Samuel Barber Summer Music for wind quintet, Op. 31
Kenneth Fuchs Quiet in the Land for flute, English horn, clarinet, viola & cello
Zoltán Kodály Serenade for two violins & viola, Op. 12
Anton Bruckner String Quintet in F Major, WAB 112

Offer the gift of music for generations to come.

Including Emmanuel Music in your estate plan is an easy way to make a meaningful contribution.

A bequest is an extraordinary demonstration of generosity that costs you nothing in your lifetime.

If you have already done so, please let us know so that we can appropriately honor your generous investment in our future.
Advertise with Emmanuel Music

Create new customers by introducing yourself to our sophisticated audience!

• Reach our loyal audience of over 3,000 patrons
• Attract an affluent audience to your business
• Provide vital support for Emmanuel music

finished program
Program books are 6.25" wide and 8.5" high.

ad rates

<table>
<thead>
<tr>
<th></th>
<th>Half Page</th>
<th>Full Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evening Concerts</td>
<td>$100</td>
<td>$200</td>
</tr>
<tr>
<td>Chamber Concerts</td>
<td>$50</td>
<td>$100</td>
</tr>
</tbody>
</table>

For inside front/back cover, full page, full color ads

<table>
<thead>
<tr>
<th></th>
<th>Full Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evening Concerts</td>
<td>$750</td>
</tr>
<tr>
<td>Chamber Concerts</td>
<td>$500</td>
</tr>
</tbody>
</table>

to place an ad

Contact Jaclyn Dentino, Executive Director, at jaclyn@emmanuelmusic.org or call 617-536-3356 with questions
2021/22 Upcoming Concerts

Christmas in Leipzig
December 19, 2021 at 3pm

The Chorus and Orchestra of Emmanuel Music return joyfully for celebratory music from Bach’s first Christmas in Leipzig (1723). The perennial favorite, Bach’s Magnificat, is paired with the rarely performed Cantata, BWV 63. Bach brings to life the humble mystery and joy of the season, juxtaposing music both virtuosically dazzling and inwardly poignant.

Lindsey Chapel Series
Thursdays at 12 PM
March 3-April 7, 2022

Bach for solo strings performed in the intimacy of Emmanuel Church’s Lindsey Chapel. Free admission.

J.S. Bach Saint John Passion, BWV 245
March 26, 2022 at 7pm

Emmanuel Music continues its tradition of exploring Bach’s most challenging and controversial works. This highly charged rendering of the Gospel of John is presented on the heels of conversations and lectures that engage with its troubling text—revealing this masterpiece of searing real-time drama and deeply felt emotion as absolutely essential listening.

Bach Cantata Series
Sundays at 10 AM
September 26, 2021-May 15, 2022
2021/22 UPCOMING CONCERTS

Christmas in Leipzig
December 19, 2021 at 3pm

The Chorus and Orchestra of Emmanuel Music return joyfully for celebratory music from Bach's first Christmas in Leipzig (1723). The perennial favorite, Bach’s Magnificat, is paired with the rarely performed Cantata, BWV 63. Bach brings to life the humble mystery and joy of the season, juxtaposing music both virtuosically dazzling and inwardly poignant.

Lindsey Chapel Series
Thursdays at 12 PM
March 3-April 7, 2022

Bach for solo strings performed in the intimacy of Emmanuel Church’s Lindsey Chapel. Free admission.

J.S. Bach Saint John Passion, BWV 245
March 26, 2022 at 7pm

Emmanuel Music continues its tradition of exploring Bach’s most challenging and controversial works. This highly charged rendering of the Gospel of John is presented on the heels of conversations and lectures that engage with its troubling text—revealing this masterpiece of searing real-time drama and deeply felt emotion as absolutely essential listening.

Bach Cantata Series
Sundays at 10 AM
September 26, 2021-May 15, 2022

For more information, please visit emmanuelmusic.org.